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## Editorial

### THE NORTH CENTRAL ASSOCIATION REPORT ON UNIFORM ENTRANCE REQUIREMENTS IN THE CLASSICS

Classical teachers felt that the battle for uniformity in their field was half won last winter, when fifteen men, appointed by the only national classical association, came to a unanimous agreement, and when their report was adopted by the appointing association. Now the success of this movement is seriously endangered by the appearance of a rival definition of uniform entrance requirements. Those of us who have known of the high aims and the excellent achievements of the North Central Association of Colleges and Secondary Schools must doubly regret that this new definition is presented under its authority. On the one hand, the prestige of the Association is deservedly so great that there is danger of its recommendations being adopted by some colleges without sufficient examination; and on the other hand, we regret to see the Association weaken its influence by accepting an ill-considered report.

The American Philological Association appointed a committee of fifteen in December, 1908. After some preliminary correspondence, Mr. John C. Kirtland, the chairman of this committee, prepared a set of questions which covered almost every possible point that could come up in its deliberations. Each member of the committee prepared full answers to these questions and sent them to each of his colleagues. In October, 1909, every member of the committee went to Cleveland. There in full meeting every phrase of the report was patiently discussed. There is strong evidence that no such care was used in preparing the other report. On

p. 25 of the "Report of the Commission on Accredited Schools and Colleges of the North Central Association of Colleges and Secondary Schools" a committee of nineteen is named for Latin and Greek. The personnel of the committee is excellent; but the only two members of it whom we have asked about it first learned of their membership on the committee by seeing their names in the printed report. Evidently the report was not considered in full meeting of the committee.

It is well known that the chief obstacle in the way of uniformity has been the individual requirements which certain great eastern institutions have thought it necessary to make. The report accepted by the Philological Association was assented to by representatives of each of these institutions, and yet contains nothing in the least objectionable to the great mass of institutions which admit on certificate. The committee of the North Central Association represents only the north central states. It is quite safe to say that the great eastern institutions will not accept a report which they have had no voice in making.

Unquestionably the Philological Association report is not above criticism. If the new report were based on serious criticism of the Philological Association report, its existence might be justified. But in fact, though the North Central report was adopted three months after the Philological Association report was adopted, it wholly ignores the Philological Association report. The North Central report begins by saying: "In Latin the Commission adopts the first two units as defined by the American Philological Association, and the third and fourth units as defined by the College Entrance Examination Board." But when one reads the statement of the first two units he finds them taken from a report several years old, which the Philological Association had discarded three months before.

In view of these facts we feel justified in asking all members of the Classical Association of the Middle West and South to do all that lies in their power to have the report of the North Central Association, so far as it applies to Latin, ignored by the colleges, and have that report rescinded by the North Central Association at its next meeting.

## THE LEGEND OF THE TROJAN SETTLEMENT IN LATIUM

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I have undertaken an examination of this question because it seems to me that in many discussions of it the nature of the relation between the legend and the cult of Aphrodite is stated in a misleading way. That there is a connection between the two is true; but that it is not to the cult that we must look for the ultimate origin of the legend I shall endeavor to show. My paper consists of two parts: I, a summary and criticism of the most important passages in ancient authors referring to the legend, and II, a discussion of the theories of its origin.

### I

The first reference that bears upon the question is the well-known prophecy of Poseidon in *Iliad* xx. 302 ff., on the occasion of the duel between Achilles and Aeneas:

μόριμον δέ οἱ ἐστ' ἀλέασθαι,  
ὄφρα μὴ ἄσπερμος γενεὴ καὶ ἄφαντος ὄληται  
Δαρδάνου,

and again, *ibid.*, 307, 8:

νῦν δὲ δὴ Αἰνείας βίη Τρώεσσιν ἀνάξει  
καὶ παίδων παῖδες, τοί κεν μετόπισθε γένωνται.<sup>1</sup>

Here we have in all probability a *vaticinium ex eventu*, indicating that at the time of its composition there was reigning in the Troad

<sup>1</sup> "And 't is the will of fate  
That he escape; that so the Dardan race,  
Beloved by Jove above all others sprung  
From him and mortal women, may not yet  
Perish from earth and leave no progeny.  
For Saturn's son already holds the house  
Of Priam in disfavor, and will make  
Aeneas ruler o'er the men of Troy,  
And his son's sons shall rule them after him."

a dynasty that claimed descent from Aeneas.<sup>1</sup> There is no hint in the passage of an emigration on the part of Aeneas and his followers. Strabo (xiii. 1. 53) refers to these verses and points out the discrepancy between the account given in them and the story that Aeneas emigrated to Italy. Virgil turns the prophecy to the glory of the Julian gens in *Aeneid* iii. 97:

Hic domus Aeneae cunctis dominabitur oris  
Et nati natorum et qui nascentur ab illis.

Arctinus of Miletus also, the Cyclic poet, says nothing of an emigration of Aeneas, if we may judge from the extracts of his work preserved in the *Chrestomathy* of Proclus. Moreover, if there had been a reference to such an event in any of his poems, Dionysius of Halicarnassus, who knew them (i. 69), would not have failed to mention it. The account given by Arctinus (in his *Ἰλίου Πέρις*) is that Aeneas left the city immediately after the Laocoon disaster, and withdrew to Mount Ida. This was the version Sophocles used in his *Laocoon*, possibly going back to Arctinus as his source.

Of Peisander, from whom according to Macrobius (*Sat.* v. 2. 4) Virgil is said to have drawn the second book of the *Aeneid*, we know nothing definite. So far as our information goes, there is no work by Peisander of Cameirus to which the reference could be, and it is hard to believe that Macrobius could have imagined that Peisander of Laranda, who lived in the first half of the third century A.D., was older than Virgil. In any case the end of the second book takes us only as far as the withdrawal of Aeneas to the mountain. Dionysius does not mention Peisander.

The name of Stesichorus is of especial importance for our question, because many have believed that the earliest traces of the myth of the settlement in Italy are to be found in his work. Niebuhr, *Römische Geschichte* (I, 201), says that Stesichorus sang of Aeneas' wanderings "fast wie Vergil," basing his belief on the representation of the Iliac Table of the Capitol. Mommsen also (*History of Rome*, Eng. transl., I, 594), Wörner in Roscher's *Lexikon*, and Rossbach in Pauly-Wissowa, while they do not go so far as Niebuhr, express confidence in the evidence of the Table. The

<sup>1</sup> See Niebuhr, *Römische Geschichte*, I, 199, and Monro in his note on the passage.



scene depicted there (see the facsimile in *Corp. Inscrip. Gr.*, III, 6125, or the reproduction in Daremberg and Saglio's dictionary) is the departure of Aeneas from his native shore: he is holding Ascanius by the hand, behind him is the trumpeter Misenus, in front Anchises with the *sacra*, and they are in the act of embarking. The inscription given on the Table is "Aeneas setting out for the West." This is only one of many scenes on the Table. The sources from which the maker has drawn are given in the spaces between the scenes: the *Iliad* of Homer, the *Aethiopis* of the Milesian Arctinus, the *Little Iliad* of Lesches, and the *Iliupersis* of Stesichorus. We know enough about the content of the first three to eliminate them as sources for the scene we are discussing, and the assumption that it goes back to Stesichorus seems reasonably well based. This assumption is not invalidated by the fact that the Table is a Roman production, belonging possibly to the early imperial period. Neither Preller (*Römische Mythologie*, Jordan's ed., II, 314) nor Nissen (*Jahrbücher*, XCI, 378) has established the contention that the representations are so largely influenced by the form of the legend at the time of their composition that they are untrustworthy as sources. The vagueness of the phrase "For the West"<sup>1</sup> tends to indicate an honest use of sources. On the other hand, that same phrase, pointing in so general a way to Italy or Sicily, prevents belief in the view of Niebuhr stated above. Stesichorus probably brought Aeneas to Italy, but there is nothing to show that he connected him with Latium.

So far there is no mention of the settlement in Latium. Dionysius (i. 72) cites as an ancient testimony for the founding of Rome by the Trojans the account of Cephalion, of Gergis, a town in the Troad. According to his story Aeneas himself died in Thrace, but Romus, one of his sons, led the Trojans to Italy and founded Rome. This evidence, however, turns out to be untrustworthy. We find on inquiry that but little confidence can be placed in Dionysius' claims of antiquity for many of his authorities, and we are distinctly told by Athenaeus (ix. 393) that the book on Troy passing under Cephalion's name was written by an Alexandrian of the third century B.C.

<sup>1</sup> εἰς τὴν Ἑσπερίαν.

The so-called *Chronicle of the Argive Priestesses* (Dionysius i. 72), attributed to Hellanicus, an older contemporary of Herodotus, is likewise open to criticism. The account there given is that Aeneas along with Odysseus, passing through the country of the Thracians and Molossians, came finally to Italy, where he founded a city which he called Rome after the name of one of the Trojan women with him. It is noticeable that we have here a crossing of the myths of Aeneas and Odysseus, which is common in the later forms of the story. This chronicle may be, as Preller suggests, a later version of the original chronicle of Hellanicus.

It is probably in the story of Aristotle, cited by Dionysius (i. 72), that we have the first mention of a Trojan settlement in Latium. His version is that an Achaean squadron, cast away upon the shores of Latium, was set on fire by Trojan female slaves, and that the Latins originated from these Achaeans, who were thus compelled to stay there, and their Trojan wives.

From this time on we see in the Greek writers much more definite outlines of the form which the story subsequently took. Callias of Syracuse, for instance, who wrote about 300 B.C., tells us of the settlement of the Trojans in Latium and of their union with the aborigines. Roma, one of the Trojan women, marries King Latinus and their children are Romus, Romulus, and Telegonus.

A much more important name in Dionysius' muster of authorities is that of Timaeus of Tauromenium in Sicily (ca. 352-256 B.C.). Mommsen speaks of him as "having really completed the conception subsequently current of the Trojan emigration." He represents Aeneas as founding first Lavinium with its shrine of the Trojan Penates, and then Rome. He writes (Dionysius i. 67) that he himself had heard from the people of Lavinium that the images of the Trojan gods were preserved in the sanctuary of the temple. He even gives an exact inventory of the sacred vessels. He certainly cannot be charged with lack of definiteness of statement. As further evidence of Rome's Trojan origin he is said to have cited the sacrifice of the *October equus* by the Romans in the Campus Martius, explaining it as a memorial of the taking of Troy by the wooden horse (see Polyb. xii. 4b). To him also is attributed the belief expressed by Pausanias (Att. xii) that

King Pyrrhus felt it incumbent upon him, as a descendant of Aeacus, to make war upon the Romans, whose origin was Trojan. It is quite clear that the critical element entered but scantily into Timaeus' conception of historiography. Polybius tells us that he is untrustworthy, especially when he appeals to documentary evidence, and Mommsen describes him as one of those men who upon no matter are so well informed as upon the unknowable. Nevertheless his testimony is of importance. So far as our question is concerned, it makes but little difference whether his story is largely the result of his own inventive faculty or whether he is reproducing the current version of his time.

From Timaeus on, the belief in the Trojan settlement in Latium is universal among the Greeks.

Turning now to the Latin side, when first do we find this belief in a Trojan origin among the Romans? Wörner (in Roscher's *Lexikon*) places the first coming of the story to Latium toward the end of the sixth century B.C. Preller remarks (II, 315) that the legend gives one the impression of a total eclipse of the Latin alliances and so must have arisen some time after the final subjugation of the Latins in 338 B.C. Both these views, however, are largely speculative. All that can be said is that the story seems to have been well established about the time of the first Punic War (264-241). In Justinus (28.1) we have the record of an early official recognition of it: "Acarnes quoque diffisi Epirotis adversus Aetolos auxilium Romanorum implorantes obtinuerunt a Romano senatu ut legati mitterentur, qui denuntiarent Aetolis, praesidia ab urbibus Acarnaniae deducerent paterenturque liberos esse, qui soli quondam adversus *Troianos*, *auctores originis suae*, auxilia Graecis non miserunt." The date of this embassy is not certain. It may have taken place as early as 238 B.C.; in any case it was not later than 224. There do not seem to me to be any reasonable grounds for Nissen's distrust of the accuracy of Justinus' statement. In Suetonius (*Claud.* 25) we have another example of state recognition of the belief: "Iliensibus, quasi Romanae gentis auctoribus, tributa in perpetuum remisit, recitata vetere epistola Graeca senatus populique Romani Seleuco regi amicitiam et societatem ita demum pollicentis, si consanguineos

suos Ilienses ab omni onere immunes praestitisset." Mommsen puts this *epistola* in 282 B.C.; Nissen, between 247 and 225. The Ilians were also included by the Romans in the first treaty with Macedonia in 205 B.C.; and later, in 190 B.C., when the Scipios crossed the Hellespont, the Ilians boasted of their colony the Roman people, and the Romans, greeting the Troad as their mother country, offered sacrifice to Athene (see Livy xxxvii. 37).

As to the place of the story in Roman literature, it is Naevius in his *Bellum Punicum* who first makes use of it. We may see something of his treatment in the fragments preserved (Baehrens, *Fragm. Poet. Rom.*, 43 ff.). Fragment 5 tells of the flight of Aeneas and Anchises from the city:

eorum sectam sequuntur multi mortales.

Fragment 4 is a picture of the flight of the women:

amborum uxores  
noctu Troiade exhibant capitibus opertis,  
flentes ambae, abeuntes lacrimis cum multis.

Fragment 11: their departure on a vessel which Mercury built for them; Fragment 13: the storm and the complaint of Venus to Jupiter, which Virgil afterward used. It is also generally assumed that Naevius first brought Aeneas to Carthage and introduced the Dido episode into the story.<sup>1</sup> It is not, however, certain that Fragment 24 refers to Dido:

blande et docte percontat Aenea quo pacto  
Troiam urbem liquisset.

Baehrens thinks the reference is to the *hospes Latinus*.

Ennius told the story in detail at the beginning of his *Annales*. In Fabius Pictor we find mention of the prodigies by which Aeneas was guided to the site of the city. (See Peter, p. 8, Frag. 4.) Cato also related the story of Aeneas' coming to Latium. Cassius Hemina in his *Annales* went back to the emigration of Aeneas and his settlement in Latium. (See Peter, p. 69.) Varro tells of Aeneas' escape to the citadel of Troy and says that when the Greeks agreed to let him and his followers depart with as much as each man could carry, instead of loading himself with treasure he carried off his father; and on being granted a second choice,

<sup>1</sup> See Heinze, *Virgils epische Technik*, 114.

the images of the gods (Servius on *Aeneid* ii. 636). It is Varro also who relates that the morning star was visible to the Romans during their voyage, disappearing only when they reached the Laurentian coast. (See Servius *Aeneid* i. 381; ii. 801; and Strauss, *Leben Jesu*, I, 275.) In Livy the wanderings from Troy to Italy are treated very summarily (i. 1. 4): "primo in Macedoniam venisse, inde in Siciliam . . . ab Sicilia . . . ad Laurentem agrum." Virgil's version need hardly be given.

## II

It is not necessary to discuss the question of the historical or non-historical character of the story. Practically no one now believes that it is historical. But even assuming that it is a myth, its origin is a matter of interest, and on this point there has been a great deal of discussion and a wide divergence of opinion. Niebuhr (*Röm. Gesch.*, I, 210) sees in it simply the expression of the affinity of the Trojans and the Tyrrhenian Pelasgians. Everything, he claims, which we find in the old mythological stories indicates the relationship which existed between the Trojan and the Pelasgic tribes—the Arcadians, Epirots, Oenotrians, but especially the Tyrrhenian Pelasgians; and the alleged expedition of the Trojans to Latium and the wanderings of the Tyrrhenians to Lemnos, Imbros, and the Hellespont are to be interpreted as denoting nothing but this relationship. The first objection to this theory is that it explains very little, and in the second place the grounds on which Niebuhr assumes the kinship seem insufficient. For example, he cites the story in Dionysius 1. 68 of Dardanus being of Arcadian origin, and mentions that Corythus is a Tyrrhenian in Virgil and a Trojan in Hellanicus and Cephalion.

Very different is the opinion of Otf. Müller.<sup>1</sup> His theory is that the Aeneas story owes its origin to the introduction of the Sibylline prophecies into Rome under the Tarquins. He argues that there is good reason for supposing that the Sibylline books stood in close relation to Aeneas and the Aeneas story, citing Dionysius i. 49: "The coming of Aeneas and the Trojans to Italy is attested by prophecies of the Sibyl, oracles of Delphi, and many other

<sup>1</sup> *The Classical Journal*, XXVI, 210 ff.



kinds of evidence"; and *ibid.*, i. 55: "The Sibyl bade them sail toward the West until they should come to a place where they should eat their tables"; and the verses of Tibullus ii. 5.19 f.: *haec (Sibylla) dedit Aeneae sortes*, etc. These citations, he claims, support the theory that Aeneas' name had a prominent place in the prophecies, and the history of the oracles is pressed into service to show how this happened. It is urged that all the collections of Greek Sibylline prophecies are to be traced back to the Sibyl whose abode was in one of the ravines of Mount Ida; that we are informed by Herodotus that a remnant of the Trojan race still existed in the valleys of Ida after the war; and that the Aeneadae ruled over them we know from Homer, Strabo, and others. It is, therefore, Müller argues, highly probable that that remnant of the Trojans would hope for a revival of their national greatness under the leadership of the Aeneadae and that the oracles of the local Sibyl would give expression to these hopes, promising to the race of the Aeneadae the favor of the gods, increase of kingdom, and dominion over all peoples. He then attempts to show that the Roman Sibylline books are of pure Trojan origin and, to clinch his theory, points to the high place they held in the faith of the Roman people, who believed they read in them their own destiny. All that the Sibyl had predicted for the race of the Aeneadae they appropriated to themselves: the promised New Ilium was Rome; the kingdom of the Aeneadae was the empire of Rome; the race of the Aeneadae was the Roman people; and when this parallel had once become established in the minds of the Romans, it was but a step to the belief that the Romans were actually the descendants of Trojans.

This theory, plausible as it is, proves on closer examination to be unworthy of credence. It must be rejected for the reason that the assumption upon which it is ultimately based—that the Sibylline prophecies to which Dionysius refers so confidently are of pure Trojan origin and so uninfluenced by the current beliefs of the day—is without support of definite evidence.

Another explanation of the myth is offered by Bamberger in *Rhein. Mus.*, VI, 82-105. Differing from Müller, he insists that Lavinium, not Rome, was the starting-point of the story. This



too is the view of Hild in his *Légende d'Énée*. Bamberger thinks that the origin of the myth is to be found in the worship of the Penates at Lavinium. He contends that this was a widely extended Pelasgic cult, but being attributed to Aeneas it gave rise to the story. He does not, however, satisfactorily establish the Pelasgic character of the worship of the Penates. That Lavinium is the starting-point of the myth is the view also of Schwegler, who treats the whole question at some length in his *Römische Geschichte*, I, 279 ff. Dilating on Lavinium as the religious capital of Latium and citing the various records of religious associations that clung around it all through its history (Varro *L.L.* v. 144; Macrobius iii. 4. 11; Livy v. 52), he points out what seems to him the special suitability of Aeneas, famous as the preserver of the *sacra* of Troy, to be the founder of a city of such sacred connections.

Preller treats the question in his *Römische Mythologie*, II, 310-34 (Jordan's ed., 1883). His view is that the origin of the Aeneas myth is to be found in the close connection which existed from the time of Homer between Aphrodite and Aeneas; that the story of Aeneas' wanderings resulted from the diffusion of the Aphrodite cult. This view Roscher also advocates in his *Lexikon*. The wide extension of the cult of Aphrodite, Preller points out, is due mainly to her function as a goddess of the sea and of sea-faring. (See Roscher, *Studien zur Griech. Myth.*, Heft 3, p. 54.) In this capacity we find her with the epithet *Αἰνεάς*. So linked together, the cult and the fable may be traced from place to place. It is not, as the story runs, Aeneas who has visited this place and that, and built a temple to his mother Aphrodite, but it is the introduction of the Aphrodite cult that inevitably brings with it a host of Aeneas associations.

This is the theory that has today the widest currency. It does not, however, as it seems to me, square with the facts as we know them. In the first place, we cannot study the cult of Aphrodite without observing that the part played by Aeneas in that cult or in legends connected with it is relatively small. It is so small that we must rule out at once the assumption that the establishment of the cult of the goddess in a place would necessarily lead to the introduction of legends of Aeneas and of Troy. Anyone

who doubts this should glance at a conspectus of the Aphrodite cult, e.g., that given by Dümmler in the first volume of the *Real-Encyclopädie* of Pauly-Wissowa. We shall not all accept Dümmler's view on the question of the direction of the diffusion of the cult; but whether we believe with him that the worship originated in Thessaly and spread from that region to the South, East, and West, or whether we accept the more common view that it came from the East and spread across the islands of the Aegean to the mainland of Greece, we cannot but be impressed not only by its enormous extension but also by the variety of cult titles under which the goddess was worshiped. If the connection between Aphrodite and Aeneas were as close as seems sometimes to be assumed, we should have legends of Aeneas connected with temples of Aphrodite in five hundred places instead of in fifty. In other words, there are hundreds of sites on which the cult of Aphrodite flourished where we have no trace of Aeneas. Nor can we accept that modification of the theory which we find stated tentatively in Farnell's *Cults of the Greek States* (II, 638 ff.) that "the story of the wanderings of Aeneas may be the legendary record of the diffusion of the cult of Aphrodite Aineias." The various legends of Aeneas' wanderings mention fifty or more places where he landed. A majority of these show traces of the worship of Aphrodite, but in only four or five is there any vestige of the special cult of Ἀφροδίτη Αἰνείας.

Enough has been said to show that the cult of Aphrodite and the legend of Aeneas are not in any sense coextensive. This fact, however, does not prove that the legend is not derived from the cult. The only way to get light on the question is to examine some specific examples of places where the two are found together. Let us take, first of all, the case of Latium itself. It is stated by Strabo that there was in the neighborhood of Ardea and Lavinium a temple of Aphrodite which was a common sanctuary for the cities of the Latin league. It was this temple, according to Rossbach (in Pauly-Wissowa) and others, that first gave rise to the story that Aeneas landed on the coast of Latium. An examination of this particular case leads to the conclusion that the basis for the belief is extremely flimsy. In the first place we know nothing about the

age of the temple, and in the second place there is no evidence that it was a temple of the Greek goddess Aphrodite. It may have been a temple of the Italic Venus. The fact that it was a common sanctuary for the Latins tends to favor the latter view. Of the existence of a cult of Venus in Italy long before the introduction of the worship of Aphrodite we have clear evidence. In regard to the cults at Alba and at Gabii the same doubt exists: we do not know how far back the foundations go and we cannot find out whether it was the Italic Venus or the Greek Aphrodite that was worshiped there. In Rome there was no cult of the Greek goddess till 217 B.C., when after the battle of Trasimene a temple to Venus Erycina was vowed by Q. Fabius Maximus. The temple was dedicated two years later. As Wissowa has pointed out in his *De Veneris Simulacris Romanis* (p. 7), everything connected with that foundation indicates that it marked the first introduction of the cult of the Greek goddess into Rome. Of temples to the Italic Venus the first recorded in the *Fasti* is dated 295 B.C. The temple mentioned by Festus (p. 265), however, is probably older.

To sum up, then, there is on the one side the fact that there is no evidence of the cult of Aphrodite having been introduced into Latium before 217 B.C., and on the other hand there is the fact, established by the quotations from ancient authors given in the first part of this paper, that the story of the Trojans in Latium is at least as old as the fourth century B.C. Under these circumstances it is clear that we cannot point to any cult of Aphrodite in Latium as the source of the legend.

In the case of Sicily the situation is different. There, especially in the northwestern corner of the island, there are clear traces of the association of Aeneas and Aphrodite. Upon our determination of the nature of this relation will depend largely our conclusion in regard to the origin and significance of the whole myth. First of all it is important to distinguish between a cult, as it was originally practiced, and the legends which local annalists or poets, for purposes of their own, wove about it. Our problem here in Sicily is to decide whether the natural development of the cult of Aphrodite on that site involved Aeneas' name or legends connected with

his name, which writers afterward turned into stories of the foundation of cities and temples; or whether the story of the hero's wanderings, already current in the Mediterranean world, was used by these settlements for their own aggrandizement, and became established because the presence of the temple of the goddess-mother served to give some color to the story. To decide this question we must investigate (1) the history of the cult of Aphrodite on this site and (2) the foundation-stories told about the cities of the region. An examination of (1) shows that there is nothing in the history of the cult itself which indicates that the Aeneas legend formed an integral part of it. Such evidence as there is tends in the other direction. This part of Sicily was settled by the Elymians, a people, as Freeman in his *History of Sicily*, I, 197, points out, of extremely doubtful racial affinities: "They were, in the Greek sense, barbarians. The alleged Greek intermixture was either so little believed or was held to be so slight as not to take them out of that class. But they are barbarians who stand alone; they are not Sikan; they are not Sikel; they are not Phoenician; there is nothing to tell us whence they came." Their two chief cities were Segesta and Eryx. On the top of Mt. Eryx which towered above the town was a great temple. This temple was the earliest foundation on the spot; the town seems to have grown up around it. As we do not know anything about the religion of the Elymians, it is impossible to say what divinity was first worshiped in the temple. It was probably only after Phoenician influence became dominant in the neighborhood that the cult of Ashtoreth—the Phoenician Aphrodite—was established there. One thing, however, seems fairly certain, namely, that the cult was first established under its Phoenician name and in its Phoenician form. Now the Aeneas legend has never been connected with the name of Ashtoreth, and so it is safe to conclude that at the introduction of the cult there were no associations with Aeneas. If the Aeneas legend came in through the instrumentality of the cult, it could have come only after the name of Ashtoreth had been changed to that of Aphrodite, and we must assume that at that time the name of Aeneas, in one form or another, had a place in her worship. There do not, however, seem to be good grounds for this assumption.

Those who argue in favor of it point to the altar of Ἀφροδίτῃ Αἰνεΐδῃ at Eryx and to the temple of Aeneas at Segesta. But there is not the slightest evidence to show that the altar and the temple are earlier than the date at which the legend of his wanderings became current. If we had only the altar to deal with, it might be as easy to say that the altar gave rise to the fable of Aeneas' visit as to say that the fable resulted in the altar. But as Freeman has pointed out, the temple of Aeneas at Segesta—the only temple of Aeneas of which we have record—on its most obvious interpretation, seems to imply the previous existence of the legend. In a word, the monuments in northwestern Sicily furnish no definite evidence that the association of Aeneas with Aphrodite in forms of worship antedates the story of his wanderings.

The same may be said of the sanctuaries of Ἀφροδίτῃ Αἰνεΐδῃ at Leucas and Actium. Eduard Meyer (*Geschichte des Altertums*, II, §277), who believes that this cult title is of great antiquity and that the name Αἰνεΐδῃ is derived from it, does not produce any evidence which supports his view. Aeneas' name, he says, comes from this cult title just as Odysseus' name is derived from a cult title of Poseidon. Those who accept this theory of the origin of the Odysseus legend will probably accept his view of the Aeneas question. It is true that the name does occur not infrequently on Arcadian sites, but the occurrences are in all probability later than the story of the wanderings. They are apparently not earlier than the time of the writer Araithos who is the chief source for the Arcadian form of the Aeneas legend and who probably belongs to the fourth century B.C.

Let us look now at the foundation-stories told about Eryx and Segesta and see whether there is a probability of the legend having come to Sicily in that form. The evidence at hand seems to me to indicate a strong probability that this was the case. The eagerness of cities in various parts of the Mediterranean basin, especially in the West, to attain standing and dignity by claiming as founders heroes of the Trojan War is so well known that it does not require demonstration. Many of them claimed Greek heroes.<sup>1</sup>

<sup>1</sup> See the list of examples given by Grote, *History of Greece*, I, chap. xv.



Others, who could not hope to establish a title to a Greek origin, claimed Trojan founders. This, apparently, is what Eryx and Segesta did. Moreover, it is of great importance for our inquiry to note that Aeneas is not the only Trojan who plays a part in the legendary history of that region. Passing over the story of Thucydides who simply states that the first settlers at Eryx and Segesta were Trojans who came after the taking of Troy, we have the narratives of Lykophron and Dionysius, who tell us that Segesta was founded by Aigestos, son of the daughter of the Trojan Phoinodamas who lived in the time of King Laomedon. When the war broke out Aigestos went back to Troy to help his kinsmen against the Greeks, subsequently returning to Sicily with one Elymus, a son of Anchises. In one version Aeneas is not even mentioned; in another Aigestos is said to have entertained him on his way to Italy and by his help to have founded the cities of Aigesta (Segesta) and Eryx. I lay some stress on this story because it shows clearly that there were influences at work—quite independently of any religious cult—which directed the claims of these western cities toward Troy.

In conclusion, the most probable explanation of the story of Aeneas' wanderings is that poets and annalists, building on the tradition that he escaped from Troy, which as we have seen is as old as Homer, invented a tale of wanderings after the manner of their kind; and this story was used by ambitious settlements in various parts of the Mediterranean in furthering their claims to a heroic founder. The story became current independently of the diffusion of the cult of Aphrodite. The contribution of the cult to the legend was that it served to localize it in certain places, just as accidental similarity of name localized it in others. (Cf. the case of the city of Aineia in Chalcidice.) In a comparatively few places the coincidence of legend and cult resulted in the association of Aeneas and Aphrodite in religious ceremonies, and from this association came the cult title, *Ἀφροδίτῃ Αἰνεϊάς*, with which the title Zeus-Agamemnon may be compared.<sup>1</sup> In Latium, however, it is especially worthy of note, the legend is wholly free from the influence of any local cult of Aphrodite.

<sup>1</sup> Cf. also Apollo-Asklepios, and Poseidon-Erechtheus. See Farnell, *Cults of the Greek States*, II, 638 ff.



## ARCHAEOLOGY IN 1909. PART I.

BY GEORGE H. CHASE  
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From a purely American point of view, the most interesting archaeological news of the year 1909 was the announcement that two important ancient sites, Sardis and Cyrene, are to be explored by Americans. The expedition to Cyrene was organized by the Archaeological Institute and the Boston Museum of Fine Arts, and is to be in charge of Professor Richard Norton, the former director of the American School of Classical Studies in Rome. The expedition to Sardis is under the direction of Professor Howard Crosby Butler of Princeton, who conducted the very successful "Princeton University Archaeological Expeditions to Syria" in 1904-5 and 1909. The work at Sardis has already begun (in the spring of 1910), with most encouraging results. The excavations at Cyrene are to begin early in the fall. *τούτοις μὲν οὕτως εὐτυχεῖν δοῖεν θεοί.*

Another interesting announcement is that Dr. Wiegand has made an agreement with the prince of Samos, by which the Berlin Museum will be permitted to carry on excavations in Samos for ten years. In view of the striking discoveries that have been made in the island, such as the "Hera of Samos" and the statue of Aeakes, and of the great importance of the Samian school of the sixth century, the results of these investigations will be awaited with interest. The funds are to be raised by private subscription, and already 20,000 marks have been subscribed for work at the famous Heraeum.

In Asia Minor, the explorations of the Germans at Pergamum and Miletus and those of the Austrians at Ephesus have gone steadily forward.<sup>1</sup> At Pergamum, the campaign of 1909, like that

<sup>1</sup> For the account which follows I have, as usual, to acknowledge special indebtedness to Mr. Dawkins' "Archaeology in Greece," in the *Journal of Hellenic Studies*, XXIX (1909), 354-65, and to the "Archaeological News" in the *American Journal of Archaeology*, XIII (1909), 352-64, and XIV (1910), 101-20.

of 1908, was principally devoted to the region of the great gymnasium, and especially to a sanctuary of Demeter which was discovered close to the gymnasium itself. Here were found a propylon, a temple, a stoa, and numerous altars, dedicated to Zeus, Hermes, Asklepios, Helios, and others. The temple can be dated in or near the year 262 B.C.; it was built in honor of Boa, the mother of Philetaerus, founder of the Attalid dynasty. An especially interesting find is a marble altar dedicated to "The Unknown Gods," which recalls St. Paul's famous speech to the Athenians. The brief reports which have been published speak also of numerous inscriptions, and of fragments of a statue of Demeter, a relief representing the goddess standing near an altar with a torch in her left hand, a statue of Asklepios, heads of Hermes and Eros, and four Roman heads, including portraits of Augustus and the elder Agrippina. During the year, Vol. III, 2 of the *Allertümer von Pergamon* was published, devoted to the friezes of the Great Altar.

For Miletus the latest reports cover the fall of 1908 and the spring of 1909. In the former year, several portions of the Hellenistic-Roman city were explored. Some interesting baths show a form which marks the transition from a Hellenistic gymnasium to baths of the typical Roman form. The so-called South Market-Place, it appeared, consisted in Hellenistic times of an eastern colonnade with chambers and a horseshoe-shaped colonnade on the other three sides, with a street between the buildings; in Roman times this was converted into a closed market-place with a monumental gateway. West of this agora was found a late Roman temple of Serapis and Isis, richly decorated. Especially noteworthy is the fact that it had the form of a Christian basilica, with two rows of unchanneled monolithic columns in the interior. Between the old city and the later city wall, trial trenches brought to light a mass of early house walls and vase fragments of the sixth century, showing that the old town of Miletus was much more extensive than had before been suspected. In the spring of 1909 attention was directed especially to the great temple of Apollo at Didyma. At the northeast corner the blocks of the corner column and the complete entablature were found in order just as they had fallen. Before the eastern end the broad terrace for dedicatory offerings

and the northern end of the pre-Persian stoa were completely cleared. In the pronaos of the temple the mediaeval constructions were all removed, and the great monoliths that formed the eastern doorway can now be seen. On either side of the central doorway was a smaller door leading in each case into an underground, barrel-vaulted passage. These passages run under the first chamber of the temple and afford direct communication with the cella, which, as is well known, is some five meters lower than the floor of the colonnade. The work of removing the heavy blocks which encumber the temple is extremely difficult and time-consuming, but the German excavators, with characteristic thoroughness, propose to continue until the whole temple is cleared.

For Ephesus the latest reports which I have seen cover the work of the year 1908. The Odeum, which was partially excavated by Wood in 1864, was completely dug out and shown to be a typical Roman theater, with sunken orchestra and low stage. South of this a long colonnade was excavated. The Ionic capitals with the fore part of a bull on either side (some of which were found by Wood) are explained by the fact that the columns were originally very widely spaced; later a new column was placed in every intercolumniation. Still farther south, beyond a broad square, was found a large water tower, built, evidently, at different times. The latest construction, as was shown by an inscription on an architrave, dates from the time of Constantine and Constans. Here were found a number of statues, including two headless Roman figures in full armor, presumably portraits of the two emperors, and fragments of a colossal seated figure, probably a river god. Finally, the so-called grave of St. Luke was examined. It proved to be the socle of a round building which had been converted in Christian times into a small chapel, but nothing appeared to show its original purpose.

Among the islands of the Aegean, Crete still continues the most productive, though the results seem less startling than in former years, perhaps because we have become accustomed to expect surprises from this "archaeologists' paradise." It was Dr. Evans' intention not to dig at Knossos in 1909, but the discovery of stone vases near the site of the Royal Tomb of Isopata induced him to

undertake researches at this spot. Excavation revealed a stone chamber with a pavilion-shaped roof, similar to that of the Royal Tomb and dating from the Middle Minoan period. The tomb had been plundered, but a number of small objects were recovered, including a fine gold-mounted intaglio, showing a large Molossian dog and two men, and an engraved gold ring with a representation of four women dancing and above this a religious ceremonial. The tomb appears to have formed part of an extensive cemetery, earlier in date than the necropolis already excavated and likely to repay excavation. In the Little Palace, also, the lower part of an Egyptian vase of diorite was found, with the remains of an inscription in hieroglyphic characters. The date is thought to be not later than the Thirteenth Dynasty, and it is hoped that this may prove helpful in determining the dates of the Cretan stone vases. The first volume of Dr. Evans' *Scripta Minoa* was one of the important publications of the year.

At Phaistos, as in 1908, the excavators devoted themselves to problems connected with the earlier palace. South of the great west court (the "theatral area") were found, first of all, house walls associated with Hellenistic pottery and, rarely, older remains; then fragments of Kamares (Middle Minoan) ware; and on the level of the court (which is that of the earlier palace), a square cistern and a circular well. From the vase fragments found it is clear that both the cistern and the well belong to the older palace and were disused when the second palace was built. On the north-east slope of the hill the room where the inscribed disc was found in 1908 was thoroughly cleared. Above it was found a Greek wall, which was removed, and below the wall potsherds dating from Hellenistic to Middle Minoan times. The room itself appears to have been one of a series of magazines, or underground storage chambers. Closely connected with this series of rooms is a portico which is said to resemble the northern entrance of the palace at Knossos. It opens toward the north and has two rows of three supports (in each case two square pillars with a circular base between them), flanking an entrance way which ends at a flight of eighteen stairs leading up to the eastern court of the palace. The portico evidently formed a part of the earlier palace, but con-

tinued to be used during the period of the later palace. The room of the disc, however, and the adjoining magazines seem not to have been used after the time of the earlier structure. This evidence is of importance, since it serves to date the disc in the Middle Minoan period.

The richness of Crete from an archaeological point of view is constantly emphasized by the discovery of new sites. In the spring of 1909 traces of an important Minoan settlement were discovered at Tylissos, a few hours west of Knossos. The finds include a magazine filled with large pithoi, a bronze hydria, an uninjured bronze kettle measuring 1.40 meters in diameter, seal stones, and inscribed tablets dating from Middle Minoan III or Late Minoan I. The finds certainly suggest the existence of a palace, and it is reported that Dr. Hatzidakis, the Senior Ephor of Antiquities, plans to make a thorough investigation of the site. On the road from Gortyn to Candia, some two hours north of the former place, Dr. Hatzidakis found traces of a Minoan citadel and excavated a few simple houses—relics, no doubt, of one of a line of settlements that protected the trade-route from the plain of Messará to the northern side of the island. In the plain itself, at Kalathianá, an hour west of Gortyn, Dr. Xanthoudides excavated a beehive tomb and some houses, which correspond in date to the settlements near Koumása which he explored in 1908. Finally, mention should be made of another site discovered by Dr. Hatzidakis, which belongs to a much later period. Close to Gortyn, in the hills north of the city, a small excavation in May, 1909, brought to light a great deposit of votive offerings which clearly come from some much frequented sanctuary. Thousands of clay lamps, many terra-cotta figurines, and some simple vases were recovered, dating from the fifth to the second century B.C. All these are of native workmanship, without a trace of imported wares. Among the lamps many elaborate forms occur, such as rings with holes for numerous wicks and tall stands carrying a number of single lamps grouped together at the top. The majority of the terracottas represent standing women and boys holding a small pig—a detail which suggests Demeter as the goddess who was worshiped here. A figure of the goddess herself is, unfortunately, without



attributes. A series of larger, well-made figures recall types that are familiar in the sculpture of the fourth century. The forms of the vases are said to show reminiscences of Kamares ware—a remarkable instance of survival, since these vases can hardly be earlier than the fourth century B.C.

Of the work of the French School at Delos in 1909 I have seen no account, but a report by M. Holleaux for 1908 makes it possible to supplement my very summary notice of last year in many ways. A careful examination of the remains of the ancient port showed that, far from being a natural harbor, as had before been supposed, it was almost entirely artificial, protected on the west by two great breakwaters, bounded on the east and south by well-built quays 145 meters and 50 meters respectively in length, and on the north by a mass of rock ballast, which protected the agora of Theophrastus. The development of the harbor followed closely the development of the sanctuary and the town of Delos. The oldest part seems to be the larger breakwater, which may have been begun in Mycenaean times; the quays were built partly in the archaic, partly in the Hellenistic period; and the rock-work near the agora of Theophrastus is probably contemporary with the final arrangement of the agora itself in the second half of the second century B.C. The complete excavation of this market-place revealed traces of two large buildings, badly destroyed, but probably built for business purposes. Northwest of these and west of the hypostyle hall discovered in 1907 were numerous remains of houses of many periods, prehistoric, early Greek, Hellenistic, Roman, and Byzantine. With the most ancient walls on the lowest levels were found fragments of Mycenaean style. In the temenos of Apollo considerable work was done, and the excavation of the sacred precinct is now regarded as complete. The great temple of Apollo was cleared down to the bed rock, without revealing any trace of earlier foundations, though elsewhere in the precinct early walls associated with Mycenaean, geometric, and proto-Corinthian sherds were found. The temple itself dates for the most part from the end of the fifth century or the beginning of the fourth, but the top course of the walls, the geison, the sima, and the back walls of the pediments, are not earlier than the third century. This suggests that the



Delians found it difficult to complete the temple, a theory which is confirmed by the fact that the columns were never fluted. The Ionic building southwest of the temple, which was discovered by M. Homolle in 1877, is now plausibly identified as the *oikos Naξίων* mentioned in inscriptions. It has a portico of four columns at front and back and the interior is divided by a range of columns down the middle. The architectural details are markedly archaic, so that the building is to be assigned to the sixth century. In the sanctuary of Artemis, which was a separate enclosure inside the sacred precinct, the larger temple was shown, contrary to the opinion of the earlier excavators, to be the older. The smaller temple, an Ionic amphiprostyle building, with four columns at each end, cannot be dated earlier than the third century; the cella, however, is of ruder construction than the rest of the building, perhaps even earlier than the larger temple. Just east of the precinct of Artemis a mass of vase-fragments was discovered similar to those found some years ago on the island of Rheneia. The fragments from Rheneia are commonly believed to represent the graves which were removed from Delos when the Athenians "purified" the island in 426-425 B.C., and the finding of similar vases on Delos itself goes far to confirm this theory. Finally, the excavations of 1908 brought to light many interesting traces of the water supply of ancient Delos. Investigation of the course of the Inopos, the one small river on the island, showed that its waters were collected in a large reservoir 40 meters long, 8 to 10 meters wide, and some 5 meters deep, dating from the third century B.C. This reservoir was fed by springs at the bottom, as well as by the river. It was beautifully built of marble blocks, with a wide flight of steps on one side, and connected with a system of canals by which the water was distributed to lower levels. Just outside of the Great Portico, also, there was discovered a public fountain, cut in the native rock to a depth of seven meters. It was inclosed by walls on three sides, but on the north was built an entrance portico with six Doric columns. Inside, a flight of ten steps led down to a parapet. As no trace of the superstructure was found with the exception of some fragments of a terra-cotta revetment, it is plausibly argued that the entablature was of wood. A badly mutilated inscription

found among the ruins gives the text of certain regulations as to the use of the water, and a relief of the second century representing three seated goddesses and a herm bears the inscription Σπόριος Σεπτίνιος Σπορίου Νύμφαις Μινωΐσιν. This identifies the structure as the κρήνη Μινώη (Μινωΐα, Μινωΐη, Μινωΐα) which is frequently mentioned in the Delian inscriptions. The building appears to have been built early in the fifth century and rebuilt in the second. It was at the bottom of this fountain that the Hellenistic bronze relief with a representation of a sacrifice to Hecate, which was mentioned in last year's report, was found.

At Athens the last months of 1909 saw the foreign schools involved in difficulties arising from the political activities of the so-called Military League. Among the officials chosen for attack by the reformers was Professor Kavvadias, the Ephor-General of Antiquities and secretary of the Archaeological Society. On November 22 the leading editorial in the *Chronos*, which was generally recognized as the chief organ of the League, was devoted to a series of charges against Professor Kavvadias. Along with many other things, he was accused of favoring the foreign schools at the expense of the Greeks, of allowing foreigners to excavate with the money of the Greek Archaeological Society, and with receiving honors and decorations at the hands of foreign governments in payment for these services(!). The directors of the foreign schools at once published a statement which pointed out the groundlessness and the petty character of the charges, and these particular accusations were afterward withdrawn. Nevertheless, the League succeeded in driving Professor Kavvadias into exile for a time—a proceeding that recalls the old Athens of the fifth century—and afterward, in March, 1910, brought about the abolition of the office of Ephor-General. In its place was organized an Archaeological Council of ten (of which Professor Kavvadias was made a member), charged with general superintendence of archaeological interests in Greece. By the new arrangement the Archaeological Society is deprived of the subvention which it formerly received from the government, and all financial matters connected with archaeological work are to be administered by the new council. Just what the effect of these changes will be is as yet problematical,

but it seems obvious from the general attitude of the Athenian press that we need not fear for the foreign schools. During the year a new Italian school was established. Its first Director is Professor Luigi Pernier, well known from his successful conduct of the work at Phaistos.

The Greek Society, as in former years, devoted a large part of its funds to the strengthening and reconstruction of ancient buildings in Athens and elsewhere. The work on the Erechtheum has been completed, and last year a beginning was made on the Propylaea. Considerable parts of the eastern portico have been put in place and the stones from other parts of the building have been assembled. The region in front of the Beulé gate has been cleared and the approach to it improved; and the tower of Cimon is to be strengthened by the insertion of new blocks. In connection with this work a thorough study of the western slope of the Acropolis is being made by Mr. Dinsmoor, Carnegie Fellow in Architecture in the American School.

The continuation of the excavation near the "Theseum" has produced no important results, owing largely to the fact that this whole region was used as a burial ground during the period when the temple was used as a church.

In the Dipylon graveyard, Dr. Brückner made further investigations and continued to find the grave-monuments set up on high podia, which in the case of family graves at least are quadrangular inclosures filled with earth, the front wall being most carefully built. When necessary there is a special foundation for the monument. The most interesting results were obtained in examining the inclosure of Agathon the Heracleote. Here the broad, stuccoed podium dates from the latter half of the fourth century and is an enlargement of the original inclosure. This was broadened more to the left than to the right (as one faces the monument), and consequently the stele of Agathon and Sosicrates, while it is set exactly in the axis of the original podium, is off the axis of the second one. The original podium reaches a ground level corresponding to that of the tomb of Dexileos. Evidently, therefore, from the time of this tomb (394 B.C.) to that of the Heracleotes the street level did not rise. When it was raised later, the Heracleotes' podium was

extended slightly and restuccoed. In the earth inside the podium were found, deeply buried, two sarcophagi of shelly limestone and two of bluish marble. One of the marble examples was placed between the two limestone ones, the other marble sarcophagus was placed about a meter higher. Higher still, to the right, were the remains of a funeral pyre not quite consumed, and there were other burials in the earth above the sarcophagi.

In Boeotia, Professor Burrows and Mr. Ure examined twenty more graves at Rhitsóna and found them, like those which were dug in 1908, richly stocked with vases and figurines. The importance of this necropolis is clear from the detailed reports of some of the tombs published in the *British School Annual*, XIV, 226-318, and the *Journal of Hellenic Studies* (1909), 308-53; the richness of the tombs is shown by the statement that the excavators have 2,400 sixth-century vases and figurines still unpublished. The contents of each grave are to be kept separate in the local museum at Thebes—a plan that will greatly enhance their value for students.

Farther north, Messrs. Wace, Thompson, and Peet, searching for neolithic settlements such as were discovered at Zerélia in 1908, excavated two new tumuli, one called Paleómylos at Lianokládi on the left bank of the Spercheios near Neopatras, the other called Tsáni Magoúla near Kierion in western Thessaly. In both mounds the traces of successive settlements (three at Paleómylos, eight at Tsáni Magoúla) were clearly marked, and the pottery and other finds confirm the excavators in their belief that the neolithic civilization lingered on in northern Greece long after the use of bronze was known in the southern regions.

[To be concluded in the December number]

## Notes

Contributions in the form of notes or discussions should be sent to John A. Scott, Northwestern University, Evanston, Ill.

### "VELA CADUNT," VERG. *AEN.* III. 207

The translation of this phrase by "the sails are furled," or an equivalent, has become so stereotyped that it may seem bold to question its correctness. The lexicons appear to be unanimous for this meaning. Georges (7th ed.) translates *cadunt* by "eingezogen werden," and Lewis, *School Dict.*, and *Elem. Lat. Dict.*, by "are furled." The phrase does not seem to be cited by Forcellini-De Vit, Klotz, or Lewis and Short, a serious omission, whatever its meaning.

In the *Thes. Ling. Lat.*, III, 20, 70, the example from Vergil is cited in connection with Ovid, *Fasti*, iii. 585 and *Ars Amat.* i. 373; Lucan, v. 432; and Gloss. iv. 468. 28, *vela cadunt deficientibus ventis*. This last example, and the fact that the Vergilian passage is not separated from the others, seem to suggest that the writer of the article *cado* took the words in the sense that will be mentioned below. But since the ordinary meaning "fall" suits all, or nearly all, the examples in section I. A. 2, where these passages are cited, some comment seems called for, if the writer did not accept the traditional meaning given by Georges; cf. also Stowasser, *Wörterbuch* (1900), who renders *cadunt* by "gehen nieder, senken sich." Since more than two lines could be spared in *Thes.* i. 39. 55 ff., to pillory an alleged mistranslation of *ab maioribus* in Vitruvius, vi. 3. 5 (see *Class. Phil.* II, 113), it would seem that either *demittuntur* or *detumescunt* might have been inserted after *vela cadunt*, and all chance of misunderstanding avoided.<sup>1</sup>

It has not seemed worth while to make a complete examination of the innumerable translations and editions of Vergil, but I have looked into a large number of them, enough I think to justify me in referring to the meaning given above as the traditional one. This traditional meaning is found in all the English translations which I have consulted, from Dryden's "the canvas falls" to Williams' "down came our sails" (1908), including both the prose and the verse translation of Conington. The same is true of the German commentators, so far as I have examined them, and of the English and American editions. Many editors do not translate the words at all, and in such cases it is natural to infer that they accept the traditional rendering, as indeed is frequently implied by their comments on the passage as a whole. For example, "it would seem that in all difficult

<sup>1</sup> A rereading of the article "*cado*" in the *Thes. L.L.* makes it seem probable that the writer had in mind the meaning *demittuntur*. With the meaning *detumescunt* the examples should stand under II, not under I.



places, as when nearing the coast, the ancients used only their oars" (Greenough and Kittredge), and "they exchange sails for oars, in order to have the ships more under their control as they approach the shore" (Dennison-Frieze), which are typical, clearly imply a belief that the change is dictated by choice and not by necessity.<sup>1</sup>

In only three instances have I found what I feel sure is the correct translation: in Benoist, who has "les voiles tombent, cessent d'être tendues"; in the prose version given in the Delphin edition (Valpy reprint, Lond., 1829), which is *vela detumescunt*; and in Henry, *Aeneidea*, II. 403, who cites Heyne, Voss, Peerlkamp, Thiel, and Jal (*Verg. Naut.*, 379) for the traditional rendering *demittuntur*. Heyne, in spite of his rendering, cites Ovid, *Fasti*, iii. 585 as parallel, as do Benoist and Henry correctly for their version.

That this is the true meaning in the Vergilian passage seems evident from the fact that it is the only possible one in the parallel passages cited by the *Thes. Ling. Lat.*, and because, once one's doubts are aroused, *vela cadunt* does not seem a natural equivalent of *vela contrahere* or *subducere*. Moreover, it suits the context. The breeze fails the sailors as they near the land, as often happens, and they resort to the oars. Either they did not take time to furl the sails (note *haud mora*) or if they did, the poet does not think it worth while to mention the circumstance. That the oars were sometimes used without lowering the sails is highly probable, and in fact is shown by the passage from Lucan which is cited below, if Francken's interpretation of it is correct, as it seems to be. Usually, however, the sails would be brailed up on the yards (see the passage from Ovid, *Fasti*, below) to make the rowing easier, unless the distance to be traversed was short. That the sails were commonly *brailed up* and not *lowered* in such cases is clearly shown by numerous passages and works of art. Even in the Homeric ship either could be done. See *Odyss.* iii. 10, *ιστία νηὸς ἑλσος στείλαν ἀέριαντες* and *Id.* ix. 149, *κελσάσῃσι δὲ νηυσὶ καθέλομεν ἰστία πάντα*. The latter seems to have been done when the ships were beached; the former when the oars were used.

Let us now examine the other passages. Ovid, *Fasti*, iii. 585 ff., reads as follows:

Vela cadunt primo, et dubia librantur ab aura  
 "Findite remigio" navita dixit "aqua!"  
*Dumque parant torto subducere carbasa lino,*  
 Percutitur rapido puppis adunca noto  
 Inque patens aequor, frustra pugnante magistro,  
 Fertur, et ex oculis visa refugit humus.

Here the meaning is perfectly clear. The sails become flat and sway to and fro in the shifting breeze. The sailors attempt to brail them up (note *subducere*),

<sup>1</sup> Some editors of school texts who do not commit themselves to the traditional meaning in their notes do so in their vocabularies, either directly, by giving that meaning under *cado* (Greenough, Bennett), or indirectly, by omitting the other meaning (Knapp, Carter).



but before they can do so, the south wind strikes the canvas and sweeps the ship out to sea. As Peter says, "Die Segel sinken schaff herunter, weil der volle Wind aufhört." No one, so far as I know, translates *vela cadunt* in this passage by "the sails drop (are furled)," although some editors do not make any comment at all. No one seems to cite as parallel *Aen.* iii. 207, naturally enough perhaps, since it is so generally taken in a different sense, although the contrast in meaning might well be referred to by those who believe that the meaning is not the same in the two passages. But it seems wholly unlikely that Ovid, especially in lines so reminiscent of Vergil, should have used the phrase with a meaning entirely different from that given it by the earlier poet.

In Ovid, *Ars Amat.* i. 373, *sed propera, ne vela cadant auraeque residant*, we have precisely the same meaning; cf. Brandt, "Eile, damit nicht beim nachlassen des dir günstigen Windes das Segel zusammen falle." Of course a case of hysteron-proteron.

So too in Lucan v. 427 ff. (Francken):

flexo navita cornu  
Obliquat laevo pede carbasa, summaque pandens  
Suppara velorum *perituras colligit auras*.  
Ut primum levior propellere lintea ventus  
Incipit *exiguumque tument*, mox *redlita malo*  
In mediam cecidere ratem.

Here Francken's comment is: "(vela) reiecta in malum reciderunt in mediam navem. Pendent vela et cursum navis (remis adactae) non aequat ventus sed tardior est."

Evidently the phrase *vela cadunt* is the regular (technical?) expression for the flattening out of a sail from loss of wind, and it seems very improbable that Vergil used it in a different sense. If he did, which I cannot myself believe, the editors of Vergil should comment on it, Ovid, *Fasti*, iii. 585 should not be cited as parallel, and our lexicons should give both meanings.

JOHN C. ROLFE

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#### "LARGITER POSSE," CAES. B.G. I. 18. 4-6

The late Professor Morgan, in his *Addresses and Essays*, 14, records a joke of Livy's, which he accompanied by a wink at the appreciative reader. He concludes: "Is it necessary to put up a signboard with a printed notice, 'The following is a joke'? It seems so for many Europeans; but let not us Americans be so stolid."

These words give me courage to commit to print another of my *marginalia*, which I jotted down many years ago. In Caesar, *B.G.* i. 18. 4, it is said of Dumnorix: "his rebus et suam rem familiarem auxisse et facultates ad *largiendum* magnas comparasse." In sect. 6 Caesar continues: "neque solum domi sed etiam apud finitimas civitates *largiter posse*." It seems probable that in the last

two words Caesar is punning on *largiendum*, and that he wrote them with a wink at the reader and with a grin at his own cleverness.

I foresee that this idea will be received with incredulity, if not with derision. It may even be suspected that I am indulging in a wink at the expense of the philological public; but I am quite serious, and the scoffer may give, if he can, a better reason for Caesar's use of *largiter* in this connection.

*Largiter* (the regular form is of course *large*) is used by various writers from Plautus to Apuleius, and its history seems to indicate that it belongs to the language of everyday life. It is, however, used twice by Lucretius, vi. 1110 and 622. See Merrill on the latter passage, who omits from the list of those who use the word Brutus apud Cic., *auct. Bell. Afr.*, Suet. and Apul. But *largiter posse* seems to be unique, and Caesar's regular expressions, as well as those of other writers, are *plurimum posse* and *valere*.

That Caesar had a sense of humor is shown by his appreciation of the very creditable pun of the soldier of the tenth legion (*B.G.* i. 42. 6). That the Romans in general were inordinately fond of word-plays is of course well known, and that they sometimes used them out of season is sufficiently shown by Ovid, *Fasti*, iii, 545 f.:

Arserat Aeneae Dido miserabilis igne,  
Arserat exstructis in sua fata rogis.

If Livy could indulge in an occasional wink, we need not be incredulous about a pun in Caesar. This one may be so obvious that I am setting up a signboard solely for the use of Europeans, but I have not seen it referred to by any of the editors.

JOHN C. ROLFE

UNIVERSITY OF PENNSYLVANIA

## Practice and Prospect

Edited by J. J. SCHLICHER

It is the purpose of this department, by short articles and otherwise, to reflect the conditions, practice, and aims of classical teaching, and to make the readers of the *Journal* acquainted with such new undertakings and developments along these lines as seem to be of interest and value to them. Communications should be addressed to J. J. Schlicher, 1811 North Eighth St., Terre Haute, Ind.

### THE BOSTON MUSEUM OF FINE ARTS AND ITS SERVICE TO CLASSICAL TEACHERS AND STUDENTS

A graduate of an efficient school in Boston once said to me: "I took the greatest interest in my Greek, but no one ever told me that I could see in the museum the things the Greeks actually made—the marbles and vases that would have illustrated Homer." It is one aim of the Museum of Fine Arts to co-operate with the schools in meeting the need that such a confession expresses; to establish a vital relation between the study of ancient languages and the visible monuments of ancient civilization. It is hoped not only that the reading of Homer and Virgil may gain in concrete interest and color through this relation, but also that incidentally, from contact with intrinsically good examples of Greek workmanship in marble, bronze, or terra-cotta, the student may learn to notice the qualities that distinguish the plastic and graphic arts of Greece and Rome as well as their literature. Hence, the Museum makes its classical collection accessible and helpful to teachers by an attractive and intelligible arrangement of objects, by publication of catalogues, handbooks, and bulletins, and finally, by oral instruction and interpretation, either in the galleries or in the classrooms.

The possibilities of success in this effort have been indefinitely increased by the removal of the collections to the new Museum on Huntington Avenue, near the Fenway. The east wing of the building has been appropriated to the exhibitions and the offices of the classical department. In accordance with the general principle of arrangement, the most significant and beautiful objects are grouped historically on the main (second) floor, while the rooms immediately below are given to a secondary and more compact exhibition, arranged according to technique and material.

The first room of the historical series contains objects ranging in date from the era of early Cretan civilization to the end of the sixth century B.C. At first sight the visitor will wonder, it may be, why so few things are shown. But it will appear that each one has its special significance in the series, and that altogether they cast light from many angles on the life of ancient Greece. The student of history will note some of the early pottery as evidence of the

commercial importance of Corinth and the Ionian cities in the age of colonization; its decorative motives will suggest the contact of the Greeks with the more ancient civilized peoples of the East, with Egypt and Assyria. If he is reading Homer, he will be entertained by an early picture of Circe and her victims; the white-sailed ships painted on the inner rim of a mixing-bowl will recall the Homeric ships and the "wine-dark deep" they sailed. The imposing funeral amphoras from Boeotia, an elaborately decorated sarcophagus from Clazomenae in Asia Minor, and a finely carved stele from the Troad illustrate the various ways in which Greeks of early times commemorated their dead. Their private life is reflected in one way or another by almost all the small objects: by the forms of vases and implements of bronze; by the pictures on vases, illustrating customs and dress, or even showing the interior of a smithy or a shoemaker's shop; by a series of little terra-cotta groups, which, though hastily modeled, yet reproduce much characteristic detail in everyday scenes—a weary little wood-cutter resting beside his bundle of fagots; women making bread and cooking; a careful barber cutting a man's hair. An interest in Greek religion and mythology will lead the student to the remarkable votive statuettes in bronze which show in what form the Greeks of the sixth century B.C. imagined Aphrodite and Artemis and Hermes.

The Fifth Century Room exhibits the achievement of Greek art in the period when, if one age is to be rated higher than another, the national genius of Hellas reached its culmination. Historically, the beautifully decorated vases in this room prove the artistic and industrial supremacy of Athens. The athletic figures so often painted on them are an expression of that enthusiasm for efficient training of bodily powers which marked the period of the Persian wars. Superb examples of Greek gold jewelry show the luxury of personal adornment that could be commanded by the rich. There are the exquisitely carved stones with which the Greeks and their Italian imitators, the Etruscans, sealed their letters; there is an inscribed bronze key which unlocked the temple of Artemis at a remote Arcadian shrine; there is a tall ceremonial vase on which an Athenian wedding procession is depicted. The most important object in the room is a marble relief, in shape and style the counterpart of the famous "Ludovisi throne" in Rome. It is the only representation in Greek sculpture of that *psychostasia*, or weighing of souls, which is described in Greek poetry and shown on some objects of the minor arts.

The next two rooms are devoted exclusively to classical marbles, chiefly of the fifth and fourth centuries B.C. The head of Aphrodite, the veiled head of a goddess from Chios, and the Hellenistic portrait of Homer are among the most valued possessions of the Museum.

The historical sequence is resumed by the Fourth Century Room. The costume and the manner of Greek ladies are attractively illustrated by the Tanagra figurines which have the most prominent place in this room. The collection of little Erotes, colored shields, and gold jewels found in a single

tomb in Greece teach the solicitude with which the ancients placed about the dead reminders of their pleasant life on earth, even in its gayest aspects.

In the next room are grouped objects of the late Greek and Roman periods. By far the most significant is a portrait in terra-cotta of an unknown Roman. Its realistic detail suggests the use of a life mask; but the artist has gone deeper than physical fact, and has delineated with astonishing force and vividness a characteristic personality of the Republic. The cameo gems shown in the same room recall the sumptuous appointments of the Empire. In the gallery of the adjoining court the Roman series is continued by a number of sculptures, including two excellent portraits of Augustus.

On the ground floor the room usually visited first is the classical court, where teachers and pupils will be especially attracted by a case of ancient implements and armor—genuine and interesting examples of the Greek helmet and greave and strigil. Two rooms opening from the court are devoted to the large collection of Greek vases, which affords endless illustrative material in mythology and in the private life and customs of the Greeks. A third room contains a collection of terra-cotta statuettes and reliefs. On this floor also is the office of the curator, who may be consulted on questions not sufficiently answered by the arrangement and the labeling of objects in the galleries.

A selection of plaster casts from ancient sculptures in European museums is also arranged on the ground floor of the Museum, beginning in the large, well-lighted court at the right of the main entrance, where reproductions of the great pediment groups from the Parthenon, from Olympia, and from Aegina can be effectively shown, and continued through two smaller rooms.

It will be observed throughout the collection that although it is full of archaeological and historical interest, hardly any object is chosen for such interest alone; almost all are, in their kinds, rare examples of the Greek vitality of imagination and the Greek technical skill. Any visitor who is interested in the history of Greek art will not only discern the individual qualities of these things; he will be able to perceive, more readily than in most museums, how the same spirit and the same motives controlled the various degrees and kinds of artistic endeavor in one period, whether its expression took the form of sculptured frieze or painted vase.

Appropriate installation of the collections, however, although the first and most important duty of the Museum in relation to the public, is only one of the means employed to attract the attention of the schools. The significance of the collections is explained both by the written and the spoken word. A *Handbook* of the Museum contains a selection of the most important objects of Greek and Roman art, intended for the layman and the elementary student. It is hoped that complete and scientific catalogues of the original objects of classical art in the Museum may also be published. The *Bulletin* of the Museum, which appears once in two months, gives news of additions in the classical as well as in other departments. For the benefit of teachers, the



Museum has further made mimeographed lists of objects specifically illustrating ancient history and the classics usually read in schools. The local councils of teachers of ancient languages and history have themselves entertained the plan of preparing a handbook of the classical collections expressly for the use of pupils in the high school. Teachers have free access to the library of the Museum, where they may consult books relating to classical art and archaeology, and a large collection of photographs of Greek sculpture and architecture.

Besides this, through its docents the Museum offers competent guidance to teachers who wish such interpretation of the collections, either for themselves or for their classes. The instruction thus given is adapted to the requirements of the class or teacher, whether it be to see the most interesting objects throughout the department, or only a limited number illustrating a particular period or phase of ancient civilization. This innovation in the Museum's service to the public has been particularly successful, and during the past winter many classes have visited the classical collections under the informal instruction of a docent. Teachers are of course also allowed and encouraged to guide their own pupils in the galleries, if they prefer to do so.

A particularly valuable and interesting system of utilizing the classical collections of the Museum in the study of the history of Greece and Rome has been developed by Miss Anna Boynton Thompson of the Thayer Academy in South Braintree, with the co-operation of officers of the Museum. Miss Thompson has prepared a series of more than six hundred half-tone cuts illustrating objects of ancient art from the prehistoric age to the era of the Roman Empire. These illustrations are, so far as practicable, drawn from the classical collection in the Museum.

The ways in which these illustrations can be used are manifold. For instance, the group of cuts illustrating a certain period may be given to the student at the proper point in his studies, with the request to arrange them chronologically on a cardboard chart which is accompanied by a printed outline of the political and the literary history of the epoch. The work of arranging the small pictures will enforce the idea of relationship between objects of the same date. The completed chart is kept before him by each student, both when he studies the period by himself and when it is discussed in class. Furthermore, he is instructed to visualize several of the objects daily, upon which the teacher makes comment. By means of this visualization and comment the student is able, when work on the period is ended, not only to describe its art objects and to compare them with those of the previous epochs he has studied, but—what is far more important—to identify them in the Museum. For the daily work described culminates in the monthly visits to the Museum, when he studies the originals of the cuts under the guidance of the docent, and is asked to make a sketch from some work of art that has been examined; not, of course, with the idea that the sketch is of intrinsic value, but in order to

teach the observation of detail necessary for appreciation. Such sketches have been made for several years under the supervision of assistants from the Massachusetts Normal Art School, who have generously given their services.

The method used by the Homer class is somewhat different. As the text is being read, the subjects in it chosen by the Greeks for visual representation are noted by consultation of Engelmann's *Atlas* and Overbeck's *Gallerie* and *Griechische Kunstmythologie*. A letter to the docent each month requests permission to see whatever related originals the Museum possesses, and to hear his interpretation of them, in the ensuing monthly visit. The testimony of every class has been that this work yields one of the most interesting, instructive, and practical results of the study of Homer.

The historical charts described above have been published under the title of *A Graphic Companion to Greek and Roman Studies*, and with the author's consent, the Museum is enabled to sell these to teachers. The unmounted halftones can also be furnished to those who can adopt, either wholly, or with modification suited to the special needs of their classes, the Thayer Academy system of correlating textbook and classroom instruction with study of real documents of ancient history and real examples of classical art.

Regular courses of study designed particularly for teachers are also conducted at the Museum by members of the staff or by other authorized lecturers, in association with the general plan of university extension in Boston. During the next winter, for example, a topical course in ancient civilization as illustrated by the monuments is to be given by the Director of the Museum, assisted by members of the staff. The lectures are to be supplemented by exercises in which the teachers who take the course will be asked to contribute each week to the investigation of some particular object of art related to the subject of the lectures. In this way it is expected that members of the class will attain a considerable acquaintance with the classical collection, and that they will learn methods of using it which will promote independent study and discovery both in their own interest and in that of their classes.

Readers of Euripides will remember the eager curiosity with which the Athenian maidens, in *Ion*, view the sculptures of the Delphic temple, recognizing in them those stories of gods and heroes they have known from childhood: Heracles and the Hydra, Bellerophon slaying the Chimaera, and Pallas herself, their own goddess, in conflict with the Giant. It may be hoped that with a little guidance the student of classical literature will bring something of the same enthusiasm of recognition to the Greek collection of a museum. As the chorus in *Ion* confesses that "not in sacred Athens alone" is the splendor of art and ritual to be seen, but at Apollo's shrine as well, so he will come to understand that the genius of Greece, which he has first encountered in the verse of Homer, is no less manifest in her sculptured marbles, and may be traced even in the humbler votive images, and on the coins and painted vases.—SIDNEY N. DEANE.

## Current Events

Edited by Clarence W. Gleason, Volkmann School, Boston, Mass., for the territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States, west to the Mississippi River; Walter Miller, Tulane University of Louisiana, New Orleans, La., for the southern states; and by Frederick C. Eastman, the University of Iowa, Iowa City, Ia., for the territory west of the Mississippi, exclusive of Louisiana and Texas. This department will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.

### Recent Appointments, Promotions, and Changes

*Columbia University*.—Dean Putnam Lockwood, Ph.D., formerly of Harvard, assistant professor of classical philology; Frank Gardner Moore, Ph.D., from Trinity College, Hartford, professor of classical philology; La Rue Van Hook, Ph.D., from Princeton, associate professor of classical philology in Barnard College; Grace Harriet Goodale, A.B., assistant in classical philology in Barnard College.

The following have been promoted: George M. Olcott, from assistant professor to associate professor; T. Leslie Shear, from instructor to associate; Roscoe Guernsey, from tutor to instructor; Edgar H. Sturtevant, from tutor to instructor, in Barnard College.

*University of Chicago*.—Robert J. Bonner, promoted from assistant professor to associate professor of Greek; Susan H. Ballou, on leave of absence, studying at Göttingen.

*Johns Hopkins University*.—A. P. Wagener, Ph.D., Johns Hopkins, '10, appointed fellow in the American School of Classical studies at Rome; Ralph Van D. Magoffin, promoted from instructor to associate in Greek and Roman history; Professor D. M. Robinson has returned from the annual professorship in Athens.

*Cornell University*.—Mary B. McElwain, Ph.D., Cornell, '10, appointed instructor in Latin, Smith College; Horace L. Jones, Ph.D., Cornell, '09, appointed assistant professor of Greek; (see Pennsylvania and California).

*University of Pennsylvania*.—Professor William Alexander Lamberton, Litt.D., professor of the Greek language and literature, died September 8, 1910; Dr. Henry L. Crosby, formerly preceptor at Princeton, appointed assistant professor of Greek; Walter W. Hyde, formerly instructor in Greek at Cornell, appointed instructor in Greek.

*University of California*.—James T. Allen, promoted from assistant professor to associate professor of Greek; Ivan M. Linforth, promoted from instructor to assistant professor of Greek; Sereno B. Clark, late of Cornell, appointed instructor in Latin.

*University of Wisconsin*.—Harold W. Gilmer, appointed assistant in Latin.

*Harvard University.*—C. N. Jackson, promoted from instructor to assistant professor in Greek and Latin; Dr. C. R. Post, appointed instructor in Greek and fine arts; T. A. Miller, appointed instructor in Greek and Latin; H. W. Litchfield, appointed assistant in Greek and Latin (see Columbia).

*Northwestern University.*—Roy C. Flickinger, promoted to associate professor of Greek.

*Brown University.*—Professor Francis G. Allinson will be professor in the American School of Classical Studies at Athens this year; Ernest T. Paine, Brown '02, formerly professor in Butler College, has been appointed acting assistant professor in place of Professor Allinson.

*University of Virginia.*—James Sugars McLemore, appointed instructor in Latin and Greek; Arthur Vaughan Bishop, promoted to second instructor in Latin; Samuel Pendleton Cowardin, Jr., appointed third instructor in Latin.

#### New England Notes

*Boston.*—The Museum of Fine Arts (Director Fairbanks and assistants) will give a course of extension lectures on "Ancient Art and Civilization," under the auspices of Harvard University. The course will count for the degree of Associate in Arts, and is especially intended for teachers of history. There will be two lectures and one exercise each week for fifteen weeks. The exercise is intended for the detailed study of some one work of art. A similar course on "The Civilization of the Roman, Byzantine, Gothic, and Renaissance Ages" will be given during the second half-year by Professor John O. Sumner, of the Massachusetts Institute of Technology.

*Maine.*—The fourth annual meeting of the Maine Branch of the Classical Association of New England was held on April 29 and 30, at Colby College, Waterville. The meeting was very successful and the following program was carried out: Friday afternoon: Words of Greeting, Arthur Jeremiah Roberts, of Colby College; a report of the recent meeting at Hartford, of the Classical Association of New England, was made by Professor Frank E. Woodruff, Bowdoin College; "The Teaching of Virgil," Professor Kenneth C. M. Sills, Bowdoin College. Professor Sills led a discussion on the above subject, taking as a starting-point his article in the *Classical Journal* for January, 1910, entitled "The Teaching of Virgil." Brief Business Meeting. "The Mimes of Herondas," Professor Clarence H. White, Colby College; dinner at Foss Hall, as guests of the College. In the evening Professor John C. Kirtland gave a talk on "The New Latin Requirements." The Saturday program was: "De Moribus," Professor Julian D. Taylor, Colby College; "Modern Jokes of an Ancient Wit," Professor Paul Nixon, Bowdoin College; business meeting, for the election of officers.

*Massachusetts.*—At the last spring meeting of the Harvard Classical Club Mr. W. H. Royster spoke at some length on "Modern Greek." A very successful year was brought to an end by a dinner at the Café Bova, in Boston. The club was addressed by Professors Ferguson, Chase, Moore, Parker, Gulick, and Harris.

## Book Reviews

*Costume in Roman Comedy.* By CATHERINE SAUNDERS. New York: Columbia University Press, 1909. Pp. 145. \$1.25.

A rather striking feature of the archaeological and classical scholarship of the present day is the increasing prominence of women in the fields of research. Not to mention Miss Jane Harrison and Mrs. Arthur Strong from the other side of the Atlantic, we are proud to claim for America Mrs. Hawes, Miss Edith Hall, and Miss Kahnweiler. Quite apart from the increasing prominence which modern conditions give to women in intellectual life, it is only right to admit that, by virtue of their native endowments and tastes, women have a distinct advantage over men in the attempt to solve many questions raised by a study of art and ornamentation. To some such general head may be referred the subject of costume, and here the difficulties always confronting the blundering male who attempts to solve the mysteries of ancient dress will doubtless vanish as our clear-sighted and gifted women face the problems. Miss Van Dieman, Miss Irmagarde Richards, and other students of the American School in Rome have already shown what can be done in this field.

In the book before us the author has brought together the principal literary and artistic evidence bearing upon costume in Roman comedy. To have this in such a convenient form will be a great advantage to all students of the drama. The artistic evidence includes the Terentian miniatures, as reproduced in Bethe's sumptuous work, and the discussion of these represents the most distinctly original contribution made by the author.

The book embraces five chapters under the heads "Sources," "Terminology," "Prologus," "Stock-Rôles," and "Unusual Rôles." The subject of masks is not taken up, because the material involved is ample enough for separate treatment. It is to be regretted that the fragments of comedy are not included in the material used, for it would be more satisfactory to know that, within the limits imposed, the treatment of the subject is complete. An index of all the passages referred to is unfortunately omitted. It is strange that American professors, who so often bewail this omission in German dissertations, should countenance a similar defect in a thesis under their own supervision. The addition of an index would greatly increase the usefulness of a work which, in the nature of the case, must be used mainly for reference.

To the Terentian scholar the most interesting feature of the book is the discussion of the miniatures, though it cannot be claimed that Miss Saunders has settled the moot question as to the age of the archetype. While she is inclined to favor a comparatively late date, she yet appreciates some of the objections that may be brought against the extreme view of Engelhardt, who would connect the



originals of the Terentian illustrations with the Calliopian recension. Even when she reaches the conclusion that either the artist of the archetype "did not thoroughly understand the simplest principles of Greek dress or his illustrations have been copied by persons who were decidedly ignorant of those principles," she is unable to decide whether the fault lies with the original artist or whether "ignorant artists were copying something which they did not understand—namely an *ancient* original." Surely, when we consider the many analogies furnished by the history of ancient art, the latter is the more probable view.

The inevitable *lapsus calami* are happily very few. The book has a dainty garb, and Dr. Saunders may well be congratulated on her interesting and important contribution to the literature of the Roman drama.

H. R. FAIRCLOUGH

LELAND STANFORD JR. UNIVERSITY

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*Introduction to the Study of the Greek Dialects.* By CARL DARLING BUCK. Boston: Ginn & Co., 1910. Pp. xvi + 320. \$2.75.

The study of the Greek dialects is no new subject. Investigations of one or of several dialects have been made frequently during the past seventy years. But until the appearance of this book no treatment had existed of all the dialects, including the text and grammar and commentary, together with a statement of the relationship of the various forms of speech current among the Greeks.

Since the primary object of the study of the dialects is linguistic, the author has wisely limited his selection of examples to the inscriptions, paying no attention to extant literary remains, which are so readily corrupted or altered by copyists. The constantly increasing number of inscriptions that become known to us through more extended excavations proves that while their chief interest remains linguistic, they are of great importance for a knowledge of the history, laws, customs, and religion of all the different sections of the Greek people. Hence a book of this kind is valuable, both to the teacher who is handling Homer, or the lyric poets, or any other writers of pure or mixed dialects, and to the student of constitutional history, or religion, or the several phases of Greek life and activity.

The book is characterized by the clearness of expression, the reasonableness of arrangement, and the exactness of definition and description which are such notable features of the author's *Grammar of Oscan and Umbrian*. Its accuracy is assured by the many years spent in preparation.

The Introduction deals with the Grammar of the Dialects. The first division, "Classification and Interrelation of the Dialects," is in part an expansion and in part an abridgment of Professor Buck's article in *Classical Philology*, II, 241 ff., which should be read to accompany this introduction. The section on "The Alphabet" is rather too condensed, with the material somewhat confusing by reason of this condensation. A few charts, or the writing

of the several alphabets side by side, would be welcome in the interest of clearness. The sections on "Phonology" and "Inflection" form the kernel of the book, and to them one must give unstinted praise. The facts are marshaled in the same manner as in the *Grammar of Oscan and Umbrian*, and are stated with such reasonable conservatism, such clearness and fulness, that the student scarcely needs the guidance of an instructor. Following this are "Summaries of Characteristics" of groups and single dialects, where one can see at a glance the chief features of any dialect he may be working on. Next come 113 well-selected inscriptions with brief notes, followed by a bibliography and bibliographical notes. The book ends with a Glossary of words not found, or not fully treated, in Liddell and Scott, with frequent references to the *Grammar*, where further information may be found.

My conclusions as to the value of the book are based upon its use during the past semester with a class whose quickness in mastering the details of the dialects was convincing proof that the book would be of great service to the secondary teacher who wishes an accurate knowledge of the meaning of the Aeolic and Ionic elements in Homer, and to the college teacher in assisting in an interpretation of the documents he needs to employ in his special studies.

DARTMOUTH COLLEGE

R. W. HUSBAND

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*Einleitung in die Altertumswissenschaft.* Herausgegeben von ALFRED GERCKE UND EDUARD NORDEN. I. Band: 1, "Methodik," ALFRED GERCKE; 2, "Sprache," PAUL KRETSCHMER; 3, "Antike Metrik," ERNST BICKEL; 4, "Griechische und römische Literatur: Die griechische Poesie," ERICH BETHE; "Die griechische Prosa," PAUL WENDLAND; "Quellen und Materialien, Gesichtspunkte und Probleme zur Erforschung der griechischen Literaturgeschichte," ERICH BETHE UND PAUL WENDLAND; "Die römische Literatur," EDUARD NORDEN; "Die römisch-christliche Literatur," PAUL WENDLAND; "Quellen und Materialien, Gesichtspunkte und Probleme zur Erforschung der römischen Literaturgeschichte," EDUARD NORDEN. Leipzig und Berlin: Teubner, 1910. Pp. xi+588. M.13.

This is the first volume of a three-volume introduction to classical studies. The other volumes are promised for the year 1910, and are to have the following contents: II. Band: 1, "Privataltertümer," E. Pernice; 2, "Kunst," F. Winter; 3, "Religion und Mythologie," J. Wide; 4, "Philosophie," A. Gercke; 5, "Exakte Wissenschaften und Medizin," J. L. Heiberg. III. Band: 1, "Griechische Geschichte," C. F. Lehmann-Haupt; 2, "Hellenistisch-

römische Geschichte," G. Beloch; 3, "Geschichte der Kaiserzeit," E. Kornemann; 4, "Griechische Staatsaltertümer," B. Keil; 5, "Römische Staatsaltertümer," K. J. Neumann; 6, "Epigraphik, Papyrologie, Paläographie," B. Keil.

In this new introduction to classical studies the editors seek first of all to meet the needs of classical students in the universities. They plan a treatment that shall be intermediate between the elementary handbooks or the brief introductions, and the exhaustive volumes of Müller's *Handbuch* and Pauly-Wissowa. They seek also to furnish a handbook of thoroughly scholarly character yet so moderate in cost as to be within the reach of the ordinary classical teacher in the schools.

The work will include a comprehensive survey of the history of classical scholarship in each field, an exposition of the fundamental principles of each department, an orderly view of the numerous subordinate departments in each main division, and a suggestive treatment of the larger questions that are still under discussion or awaiting investigation. At every step there is to be a bibliography which shall serve to introduce the student to those special studies which have been epoch-making in each field, and to the best treatment today available for the discussion of present problems. The authors are for the most part men who have themselves contributed so much in their special fields that they are able to speak with authority, and to furnish a wealth of illuminating illustration from their own studies. In some of the departments the limits of space forbid treatment of details except for the purpose of illustration, but even here the illustrations are so plentiful and so significant, and they so often involve current discussions, that the reader finds after all a surprisingly large amount of detailed information.

The whole plan of giving in the text comprehensive statements of principles and broad results, of relating one department to another, of illustrating all by typical examples in detail, and of guiding the reader at every step to the articles and books that give the more exhaustive treatment, is admirably carried out. The book will be simply indispensable for the desk of every classical teacher. The mechanical work in the volume at hand is worthy of the contents; the ample page,  $10\frac{1}{2} \times 7$  inches, with its large and clear type, is a delight to the eye.

The first section, "Methodik," by Alfred Gercke, serves as a broad survey of the whole subject, under the divisions "Formale Philologie" and "Sachliche Philologie." He traces step by step the close analogy between the processes under each of these disciplines, and their inseparable connection with history as broadly defined.

In the second division, "Sprache," Kretschmer makes no attempt to write a grammar of either Greek or Latin, but he gives a most valuable exposition of the method of linguistic study and the sources used, and a summary sketch of the history of the Greek and Latin languages (assuming for Greece the

following linguistic strata: [1] Nichtindogermanische Urbevölkerung; [2] Ionier; [3] Achäer; [4] Westgriechen). This is followed by a review of the methods of grammatical study in Greek and Latin and a summary of results under the general title, "Die Hauptkapitel der Grammatik," with the subdivisions, Lautlehre, Flexionslehre, Wortforschung, and Syntax. Kretschmer's work as a whole will give to the scholar who has had inadequate training in the new linguistic science precisely the orientation that he needs, and will serve as an admirable guide for the choice of books for further study.

In the brief section on "Antike Metrik" Bickel treats of the dactylic hexameter and of the iambic trimeter with considerable detail, but gives only a brief summary in the case of lyric verse. An appendix on prose rhythm in Greek and Latin is especially timely.

About half of the volume is given to Greek and Roman literature. In the first section of this part we have a brief sketch of the work of the several authors, confined necessarily to the most characteristic features. Brief sections on the preservation and transmission of ancient literature and on manuscripts and editions follow, the latter especially valuable for its bibliography. But the most suggestive chapters are those under the caption "Gesichtspunkte und Probleme"; here every page is significant for its tracing of the progress of literary forms, its exposition of sound principles of literary criticism, and its constant reference to the best and the latest critical discussions.

C. D. A.

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*First Year Latin: Preparatory to Caesar.* By CHARLES E. BENNETT, Professor of Latin in Cornell University. Boston: Allyn & Bacon, 1909. Pp. x+281.

No one who has used Professor Bennett's *Latin Grammar* or his other excellent textbooks can doubt his ability to supply either school or college with books which shall be both concise and clear, and which shall in every respect meet the requirements made of them at the outset. The purpose of the present book is to prepare students for the work of the second year, which will presumably center around the reading of Caesar. That it will do this, and do it well, is certain.

Whether the subject-matter of the beginner's book should be presented in the order which Professor Bennett prefers, and for which he argues in his half of the book on the *Teaching of Latin and Greek in the Secondary School*, or whether it is better presented on the alternating principle of the majority of our beginners' books is a question which admits of much argument and no conclusive demonstration. The writer prefers the other method, and he is therefore inclined to say that Professor Bennett's book is serviceable not because of its method but in spite of it. But, given a capable teacher, any well-written book in the hands of willing students with a fair mental endowment will prepare for second-year Latin.

The promotion of a legitimate interest in beginners' books, though Professor Bennett is skeptical about this matter of interest, has never seemed to me to involve

any loss of efficiency. And there can be no question that the other type of book will come nearer enlisting the pupil's interest. Those who cannot, however, abandon the recollection of the good old days when grammar was to be learned by heart before reading began will perhaps recall Mr. Dooley's remark, "I don't care much what the children learn, just so it's onplisant," and be thankful that the market is not wholly given over to the "typical beginner's book of today," to quote a phrase of Mr. Bennett's.

The first edition of any book is bound to contain errors. This book, however, has an unusually large number of them, and should be subjected to a thorough revision. Nothing seems gained by citing errors in detail here, and I have accordingly sent my list to Professor Bennett instead.

Since the book professedly prepares for Caesar, the collateral reading chosen exclusively from Caesar can hardly be said to be out of place; but I have always found it much more interesting for the students when a considerable amount of this reading consists of short and easy stories, and I believe them quite as profitable by way of preparation for the second year's work. The biographical note on Julius Caesar on pp. 68 and 69 is good, and the idea an excellent one.

Teachers will probably regret that Professor Bennett has used *j* for consonant *i*. It may be expedient to write *j* in the *Latin Language* (cf. p. 3 of that work), but the letter has been so largely discarded in our printed texts that its use in beginners' books can only result in confusion later. The practice of repeating common verbs several times with different meanings (e.g., *dīcō*, 289, "I say," 315, "I appoint," 324, "I utter"), seems to me a fair example of "separating things that logically belong together" and "which must later be associated" (see *The Teaching of Latin and Greek*, p. 54), and it is my opinion that pupils will be confused rather than aided by the separation. I have often wondered why beginners' books do not note the parallel between wishes and conditional sentences: the latter generally prove so difficult for students that any possible comparison with facts previously learned seems likely to be useful. This book will doubtless receive an index in a later edition; it is important that the opportunities for instant review in the beginners' book be made as complete as possible. Among the good features of the book mention should be made of the translation in the paradigms of the forms of the present, imperfect, and pluperfect subjunctive; the pupil readily picks up these meanings, and has a valuable store to draw on when he comes to the treatment of subjunctives later on. The treatment of conditional sentences, also, commends itself for its simplicity, though criticized by a previous reviewer (see the *Classical Weekly*, 3.6, p. 45): there is no particular reason why the pupil should be taught the term "future more vivid" if he can read the sentence under another name.

With a careful revision, this book ought to take its place among the few very best beginners' books.

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*Introduction to the Natural History of Language.* By T. G. TUCKER, Professor of Classical Philology in the University of Melbourne. London: Blackie & Son, 1908. Pp. xii+465. \$3.78 net, imported.

This volume is of interest to classical students for two reasons; in general, because linguistic science is so closely connected in origin and development with the history of classical philology, and in particular, because the author is a well-known classical scholar. We are all familiar with his *Life in Ancient Athens* and his various editions of Greek authors, but it is perhaps not widely known that he is an Australian representative on the Simplified Spelling Board. The English type of scholarship always commands our admiration because of its power of correlating into one united whole so many fields of knowledge which an age of specialization has tended to disconnect and segregate.

The purpose of the author has been to give a general survey of the whole field of linguistic science—glottology, the term preferred by the author (pp. 6, 10), will hardly meet with wide acceptance among the devotees of the science—and, what is far more difficult, to present the results in a readable form. In its scope the work is the most ambitious that has appeared in English for a long time. There are many unnecessary details for a popular book, and it is hard to see why so much space (a fourth of the whole volume) should be given up to a "General Survey of Languages" containing numerous catalogues of tongues which are extremely dull to the general reader while at the same time they are insufficient for the specialist. It may not be "necessary at this date to give a history of linguistic science" (p. vii), but certainly no chapter would have been more fascinating or instructive to the casual reader, and we regard its omission as a serious one.

The contents of the book fall into seventeen chapters, as follows: I, "The Nature and Scope of the Subject"; II, "Phonology"; III, "Speech and Writing"; IV, V, VI, "Classification of Language"; VII, VIII, IX, "General Survey of Languages"; X, "Race and Language"; XI, "Original Seat and Diffusion of the Indo-European"; XII, "Phonetic Change"; XIII, "Phonetic Laws"; XIV, "General Phonetic Tendencies in Language"; XV, "Application of Phonology to Etymologies"; XVI, "Changes of Meaning"; XVII, "The Development of Language."

Material has been brought together from various and conflicting sources with the result that we find occasional inconsistencies, while on every hand corrective or alternative names and expressions are offered the reader to his great annoyance. In some cases where a short time ago a variety of forms might be found for the same name, today usage has fixed upon some particular one and we rebel at any other. Examples to the point are: Aramaean (pp. 56, 67), but the usual Aramaic elsewhere; Sumerian (p. 55), but Shumerian (p. 152); Gothic or Gotic (p. 213); Wiking (p. 214); Erania and Eranian constantly with two exceptions, etc.

In spite of the many misprints and occasional errors, especially in connection with Sanskrit, the work is perhaps the best in English for orientation. The chapter on "Phonology" gives an excellent sketch for a beginner in phonetics. Finally, the exposition of Grimm's Law is the clearest we have met with in any handbook.

G. C. SCOGGIN

UNIVERSITY OF MISSOURI

*Six Essays on the Platonic Theory of Knowledge as Expounded in the Later Dialogues and Reviewed by Aristotle.* By MARIE V. WILLIAMS, Newman College. Cambridge: University Press; New York: G. P. Putnam's Sons, 1908. Pp. viii + 133.

The author sees in the supposed later works of Plato a fuller development and elaboration of the ideal scheme which was at first vaguely sketched. She assumes that the *Parmenides*, *Theatetus*, *Sophist*, *Politicus*, *Philebus*, and *Timaeus* are later than the *Republic* and *Phaedo*. These essays are the outcome of an attempt of the author to satisfy herself, by independent investigation, as to the doctrines that the later dialogues seem to teach. They are quite readable, and the views are clearly stated and are very creditable as an independent piece of study, though the author freely admits her indebtedness to other Cambridge scholars.

C. F. CASTLE

THE UNIVERSITY OF CHICAGO

*The Silvae of Statius.* Translated with Introduction and Notes by D. A. SLATER. Oxford: Clarendon Press, 1908. Pp. 214.

The study of Statius' *Silvae* has made substantial advances in the last twelve years. In 1898 Vollmer published his commentary; in 1900 Klotz' critical edition appeared in the Teubner series; in 1904 Phillimore's edition in the "Bibliotheca Oxoniensis"; and in 1905 the edition of Davies and Postgate in the second volume of the "Corpus Poetarum Latinorum."

Slater has done his work well. The introductory essay is interesting and suggestive, and the translation maintains a high standard of excellence. Some scholars will dissent from the readings adopted in numerous passages of the text, and a still larger number will doubt the correctness of the translation in many verses; but this is inevitable in any translation of the *Silvae*. Not only does the text present problems of unusual difficulty, but the poet's meaning, even where the text is not open to suspicion, is frequently so obscure that the right translation is a matter of uncertainty.

In his Introduction the translator has done a real service to Statius criticism in pointing out the unfairness of Nisard's critique (*Etudes sur les poètes latins de la décadence*) and in commenting on the haphazard character of Tyrrell's estimate (*Latin Poetry*, pp. 283 f.). On the other hand, the eulogy of Politian that "for epic power, for variety of theme, for skill, for knowledge of places and legends, history and custom, for command of recondite learning and the

arcana of letters there is nothing superior to the *Silvae* in all Latin literature" has even less basis of fact than the comprehensive censure of the more recent critics. The same is true of the estimate made by Niebuhr: "The *Silvae* are genuine poetry, imprinted with the true character of the country and constituting some of the most graceful productions of Roman literature." Slater does not definitely state his approval of the views expressed in these quotations, but if we may judge from his words on p. 38: "Fortunately we are not called upon to 'class' the poet. If we were, and ranked him high, Dante, Politian, Niebuhr are great names behind which to shelter," he is inclined to think more favorably of him than are most critics. It is doubtless true that Statius has given us some exquisite lines, that the poem on "Sleep" is of rare excellence, and that he had unusual skill in the composition of hexameters; but if he has occasionally risen to great heights he has more frequently fallen to great depths, and, judged as a whole, he cannot seriously be considered as a poet of the first rank.

Some points of divergence from the author's views may be given. In the Introduction (p. 11) too much stress is laid upon the neighborhood of Virgil's tomb as a formative influence on Statius' development. On p. 13, in the discussion of the belief found in Dante's *Purgatorio* that Statius was a convert to Christianity, the suggestion that St. Paul and Statius may have met at Virgil's tomb involves a combination of flimsy legends that is as hazardous and wild as it is unlike the general tone of the rest of the volume. On p. 16 the reference in *Caesare* (Juvenal viii) must be either to Trajan or to Hadrian. It cannot be to Domitian. On p. 42 the harshness of the phrase *mixta notis* seems exaggerated. *Mixta* has good MSS support and, as Vollmer shows, gives a satisfactory meaning. The translator's conjecture *maesta notis* is unnecessary and his translation of it "clouded with the scars of war" is still less felicitous. On p. 77 he follows Hausman in reading *Hyblaeis vox mulsa favis*, translating "the speaking voice, sweet as honey comb from Hybla." The passage has puzzled many critics. Markland read *lincta favis*, and Saenger in his recent monograph (*P. Papini Stati Silvae, Varietatem lectionis*, etc., St. Petersburg, 1909) adopts *mersa*. *Mixta*, however, the reading of the best MSS, is distinctly in Statius' style and is rightly retained by Klotz and by Vollmer. On p. 78 *Catasta* is not a "cage" but a revolving platform upon which slaves for sale were exhibited. On p. 96 the suggestions given in the footnote are unnecessary; *cornu* is correctly translated in the text as "beak." The *Thesaurus* cites another example of this meaning: Laet. *Phoen.* 136. Page 176: pine trees do not have "leaves."

The diction of the translation is for the most part well chosen and effective. I am, however, inclined to doubt the appropriateness of archaic words in a translation of the *Silvae*: e.g., "proverbed" (p. 54), "shamefast" (p. 56), "stithy" (p. 69), "foison" (p. 121), "bespeak" in the sense of address (p. 187). Only in a few passages does the translator make distinct lapses from his high standard of style. On p. 93, for example, we find "She (i.e., Diana) came hot-foot thither" as a translation of *ecce citatos advertit Diana gradus* (cf. also

p. 152); p. 116, the propempticon to Maecius Celer is entitled a "Send off"; p. 163, "deeper thirst" is somewhat too suggestive of a bar or a beer-garden; p. 106, "Roman liveried lay," while correct enough as a rendering of *carmen togatum*, seems excessively anatomical, at least in sound. G. J. LAING

THE UNIVERSITY OF CHICAGO

*Aus der Werdezeit des Christentums*, by J. GEFFCKEN (2d ed., 1909); *Die Blütezeit der griechischen Kunst im Spiegel der Reliefsarkophage*, by H. WACHTLER (1910); *Die Sprachstämme des Erdkreises* (1909), and *Die Haupttypen des Sprachbaus*, by F. N. FINCK (1910). Recent issues in the "Aus Natur und Geisteswelt" Series. Leipzig: Teubner, 1909-10.

The range of subjects in this great series of small volumes is as wide as that of an *Encyclopaedia Britannica*. It essays to put all learning into a summarized form, strictly scientific in character, and yet so phrased as to be readily comprehended by the person of ordinary education. The volumes are of uniform appearance, moderate size (about 150 pp., 16 mo.), uniform price (M. 1.25, bound), and the design is to have each of them written by a well-known scholar in the special field concerned. The series has already reached an enumeration of some 175 numbers, and in general may confidently be recommended to students. In the recent issues before us Professor Geffcken discusses not so fully the external history of Christianity in its contact with the Greek world of theory and the Roman world of government, as its internal elements and tendencies, and the influence upon these of sundry philosophical and theological schools of thought.

Professor Wachtler illustrates his description of Greek sculpture in its glorious days by examples chiefly in a single and less popularly known field, that of the relief, treating at fuller length the finer examples of sarcophagi (the satrap-sarcophagus, the Lycian, that of the mourning women, the Alexander-sarcophagus, and finally the Amazon-sarcophagus at Vienna). Professor Finck, in his two volumes, essays the harder task of summarizing for the ordinarily intelligent reader the present, if not the final, results attained by the investigators of language concerning the classification and general characteristics of the world's great medley of tongues. A somewhat appalling, if also enlightening, idea of the number of these differentiated languages and dialects may be gained by consulting the index of his *Sprachstämme*, which contains, by a rough calculation, over 2,200 names. For a most excellent summary of the characteristics of the different types of speech the reader must turn to the *Haupttypen*, where as examples the Chinese, Greenland, Ssubija (on the upper Zambesi), Samoan, Arabic, Greek (modern vernacular), and Georgian languages are described, with careful analytic specimens of their connected speech. This is the volume of all the four thus briefly mentioned that is likely to hold the reader longest.

E. T. M.

## New Literature

The following new books and monographs have been received, and will be more fully noticed as our space permits.

ASHMORE: The Comedies of Terence; Oxford University Press, American Branch.

BAIKIE: The Sea-Kings of Crete; London, Adam & Charles Black.

HEITLAND: The Roman Republic; Cambridge University Press.

HUTCHINSON: M. Tullii Ciceronis De Finibus Bonorum et Malorum; London, Edward Arnold.

GARDNER: Six Greek Sculptors; Scribner.

CAPPS: Four Plays of Menander; Ginn & Co.

JONES: The Poetic Plural of Greek Tragedy in the Light of Homeric Usage; Cornell Studies in Classical Philology.

TEUFFEL: Römische Literatur II; Teubner.

BLASS: Demosthenes ausgewählte Reden; Teubner.

SAGE: The Pseudo-Ciceronian "Consolatio"; The University of Chicago Press.

TOLMAN: A Study of the Sepulchral Inscriptions in Buecheler's "Carmina Epigraphica Latina"; The University of Chicago Press.

EDMONDS: The New Fragments of Alcaeus, Sappho, and Corinna, the text edited with critical notes; Cambridge, Deighton Bell & Co.

COSENZA: Petrarch's Letters to Classical Authors, translated, with a commentary; The University of Chicago Press.

TUCKER: Life in the Roman World of Nero and St. Paul; Macmillan.

CUMMINGS: The "Iliad" of Homer Translated; Little, Brown & Co.